

# KERAMIC STUDIO

Vol. XIV. No. 3

SYRACUSE, NEW YORK

July 1912



OUR readers will be interested to see this month work from the Duquesne Club, the Pittsburg Class of Miss Maud Mason. The designs as a rule are bolder than those of the average worker, and strength and fine color seem to be the distinguishing characteristics of the work of Miss Mason's classes. It will be interesting as well as instructive to compare the class work of the various teachers and clubs as shown in the different issues of *Keramic Studio*. They will each show individuality. We have already given this year the work of the students of Mrs. Kathryn Cherry and the St. Louis Art School and of the Kokomo Club; we will follow this showing of Miss Mason's class with the work from the Chicago Art Institute and that with the exhibit of our old friends, the Newark Club. Still later we will give the work of the summer school at Four Winds Pottery, the editor's home work shop.

At the moment of going to press, the school is in full swing and is fairly well attended. We look for fine results not only in the work but in jolly good times, for the hill-top where the pottery is perched is in the midst of a truly "picnic" country and we are all that kind of people.

✱

We would again call attention to the necessity of marking designs plainly with name as well as address, and if possible, the color treatment. A great deal of trouble would be avoided both for the editor and designer. We have again to correct a mistake, the plate designs in the May issue, page 8, credited to Mrs. Evelyn Beachey, being the work of Miss Hallie Day.

✱

Readers of *Keramic Studio* will be interested to know that the editor's exhibit of porcelains at the Musée des Arts Decoratifs, at the Louvre, has been followed by an exhibit of fourteen pieces in the Paris Salon, which remains open until July 1st.

✱

Do not forget our fall competitions in the midst of your summer outing, and especially keep in mind the problem anent executing the lunch and breakfast sets in one fire. Many charming effects can be obtained in one fire and the saving in work, time and expense is worth considering, especially for the beginner. It is not necessary to confine oneself to one color or gold to get an effect in one fire; if the work is carefully thought out and executed one can use several colors, even with the "envelope" effect. The latter can be done by first tinting the piece and drying hard in the oven; then by using a square shader, spots and bands of other colors can be lightly applied over the tint, and even gold, if the tint is light. But the daintiest effects can be gotten on a white china background, in which case the choice of color is unlimited except by taste.

✱

Miss Emily F. Peacock, formerly crafts editor of *Palette and Bench* and the well-known maker of fine jewelry, is again in New York after having remained in Europe one year, most of the time in Italy.

## THE DECORATION OF POTTERY IN THE CLAY STATE PATE-SUR-PATE (Concluded)

F. A. Rhead

### The Material—(Concluded)

THE stains for the ground color, and for accessory ornamentation, are of course obtained from metallic oxides. The following mixtures give the tones most in use. They should be weighed dry, the oxides thoroughly ground in water after weighing, the paste added after, and thoroughly incorporated by further grinding.

#### Mazarine Blue

Black Oxide of Cobalt..... 1 part  
White Paste (as described)..... 16 parts

This can be graduated through an infinite variety of tones of blue, down to a pale lilac, by the admixture of more paste.

#### Bright Blue

Calcined Alum..... 2 parts  
Oxide of Zinc..... 1 part  
Carbonate of Cobalt..... 1 part  
White Paste..... 75 parts

This bright blue will be more successful if the ingredients are calcined and ground before they are added to the white paste.

#### Chrome Green

Oxide of Chrome..... 1 part  
White Paste..... 10 parts

#### Veronese Green

Oxide of Chrome..... 2 parts  
Oxide of Cobalt..... 1 part  
White Paste..... 45 parts

This green gives beautiful variants by doubling and trebling the quantity of white paste.

A turquoise like color is obtained by mixing four parts of the bright blue stain to one part of Oxide of Chrome, and using ten per cent. of this mixed stain. The dark yellows are obtained from iron, and the light yellows from Acetate of Titanium, five to ten per cent. of the oxides being needed according to the tints required. Light browns are got by a large percentage of the iron oxides, and dark browns from Chromate of Iron well ground. If a black is wanted, about six parts of Chromate of Iron to one of Oxide of Cobalt will supply the stain, which will have to be added to the paste in the proportion of one to eight. Uranium, if fired in a closed oven without a free current of air, gives a pleasant mauve, but it is treacherous, as it is not possible to admit or exclude air at will under ordinary conditions. If the air is freely admitted the uranium gives a bright yellow. The best way to utilize this wayward, but fascinating oxide is, to calcine it first with a small admixture of paste and fix either tint for future use. If a yellow is desired, three parts of uranium may be mixed with two parts of white paste, and put on an uncovered biscuit plate at the top of a biscuit oven. It should then be ground, and used for stain, and it will be found to retain its tint. For lilac the same mixture should be placed in a closed sagger, which should be luted with strips of clay until air tight. When ground, this stain will also preserve its tint. French stone is a material naturally colored by iron to a bright red tint. This, mixed with the paste, in proportion

varying from one to ten per cent., yields a wide range of tints, from bright brick red to a pale pinky salmon. These pigments may be mixed together and a great variety of tints obtained.

Only pink is needed for a complete color scheme. But while the other colors have a certain suavity which makes it difficult to combine them discordantly, the pink is not easy to introduce in any harmonious scheme. The base is a mixture of bichromate of potash, alumina, and tin, calcined at a high heat. The process is risky and troublesome, and as practically the same result can be had from ordinary crimson glaze stains, or strong underglaze pink, which may be bought from any ceramic color dealer, it is useless to take the trouble to make it. The stone and spar in the body have a property of destroying the pink tone, but this can be obviated by the introduction of a little carbonate of baryte. A good general formula is

Pink Stain .....	3 parts
Carbonate of Baryte.....	1 part
Ground together.	

1 part of above to 8 White Paste.

Although other oxides are used, this gives sufficient range for any ordinary purposes, and it is only necessary to indicate for the guidance of those who are not in the vicinity of a pottery how they can prepare their pieces themselves. It is best perhaps, at the outset, to begin with a plaque or slab. This can easily be done, if the operator is careful. A flat pancake like disc of modelling clay is beaten out flat on a bench, and the surface trued and polished. It is then cut with a knife to the required size and shape. If rectangular, the knife may be passed along a straight edge or template. The sharp edges should be lightly softened with a sponge or horn. Then a wall or dyke of clay should be built round the clay slab, about two and one-half or three inches high, and about the same distance from the edges of the slab. A sufficient quantity of plaster-of-paris should be mixed with water and poured over the clay slab, filling the "dyke" to the edges.

When it has "set," the clay wall may be removed, and the clay slab taken away from the plaster, leaving a mould. This should dry a couple of days in a warm place (not too warm), and the mould is then ready to make the *pâte-sur-pâte* slab, which may be made either of solid colored paste, or of white paste with a colored coat or film. The latter is the more economical, and quite as satisfactory in its results. Say a dark blue ground is wanted. The blue slip is applied to the inside of the mould with a large brush, to the thickness of about one-eighth inch. So long as the coat is nowhere thinner, a little unevenness in the coat does not matter, as the surface, which is where it touches the mould, *must* be level. Then the mould is filled with white slip level with the surface. As absorption proceeds, the slip will sink, and more slip must be poured in until the sinking has ceased and the paste is flush with the top of the mould. In about half an hour it will have hardened to the consistency of ordinary clay, and it may then be scraped perfectly level with a straight edge or a modeller's scraper. It should then be left over night and the next morning it will be found to have contracted away from the sides of the mould all round. A board or plaster "bat" should then be placed upon it, the board and the mould turned upside down, and the slab will be finished. It should be dried perfectly and passed through an easy kiln, when it can be handled without risk, and is ready to work upon.

If the slab is made of solid stained paste, the process is, of course, the same, excepting that the painting of the mould is not necessary, although, in any case, it is advisable, as it prevents blistering.

If a vase is needed, the same process is gone through, except that when the mould is filled, it is only kept full of slip until the absorption has caused a sufficient thickness of slip to adhere to the sides of the mould. Then the slip should be poured out. Care too should be taken in the case of a coated vase to paint over the seams very thickly after the two sides of the mould are joined together.



MISS MASON'S PITTSBURG CLASS—ELIZABETH SCROGGS

(Treatment page 66)



IRON WEED—KATHRYN E. CHERRY

(Treatment page 55)



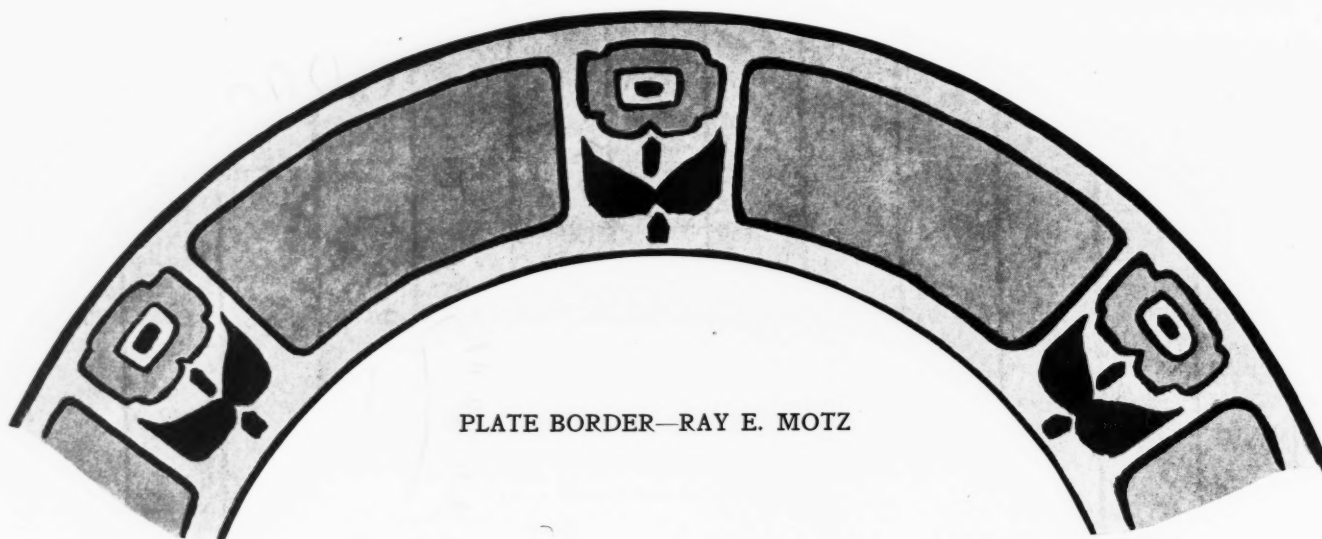


PLATE BORDER—RAY E. MOTZ

#### SOME OF THE WORK IN DESIGN DONE BY THE DUQUESNE CLUB WITH MISS MASON

**A**LTHOUGH the time we had to give to this work was very limited, consisting of six lessons only, I feel that the results of so short a period of study were unusually satisfactory. All of the examples illustrated show a nice appreciation of spacing, relation of masses, etc., in light and dark arrangements which are capable of development in various ways.

The five plate designs shown by Mr. Rott, are beautifully worked out and exhibit much good feeling for pattern and fine distribution of values.

We think of the Duquesne Club as being one of the most progressive clubs in the country. They are constantly working and striving toward a fine ideal and spare no effort in this endeavor. They have made a stand for original work in their exhibitions, have a jury of selection and therefore hold to a standard of excellence in the work shown. They are particularly fortunate in having for their president Miss Boyd, whose enthusiasm and training in art eminently fits her to direct a movement of this kind, and she has done much towards bringing about this happy result.

*Maud M. Mason*



FULL SIZE CENTER OF PLATE (Page 69)—ELLA FABER

#### PLATE BORDER—RAY E. MOTZ

**F**OR the darks use blue enamel made of Banding Blue, three parts, one part Blue Green and one part Azure Glaze. This is to be floated on as enamel, even in the case of the lines around the panel and flower.

For the flower use Turquoise Blue and Turquoise Glaze and ground-lay the panels with Grey Green. Retouch the flower with Turquoise Blue and Dark Blue with Banding Blue and Blue Green.

#### LARGE PITCHER—RAY E. MOTZ

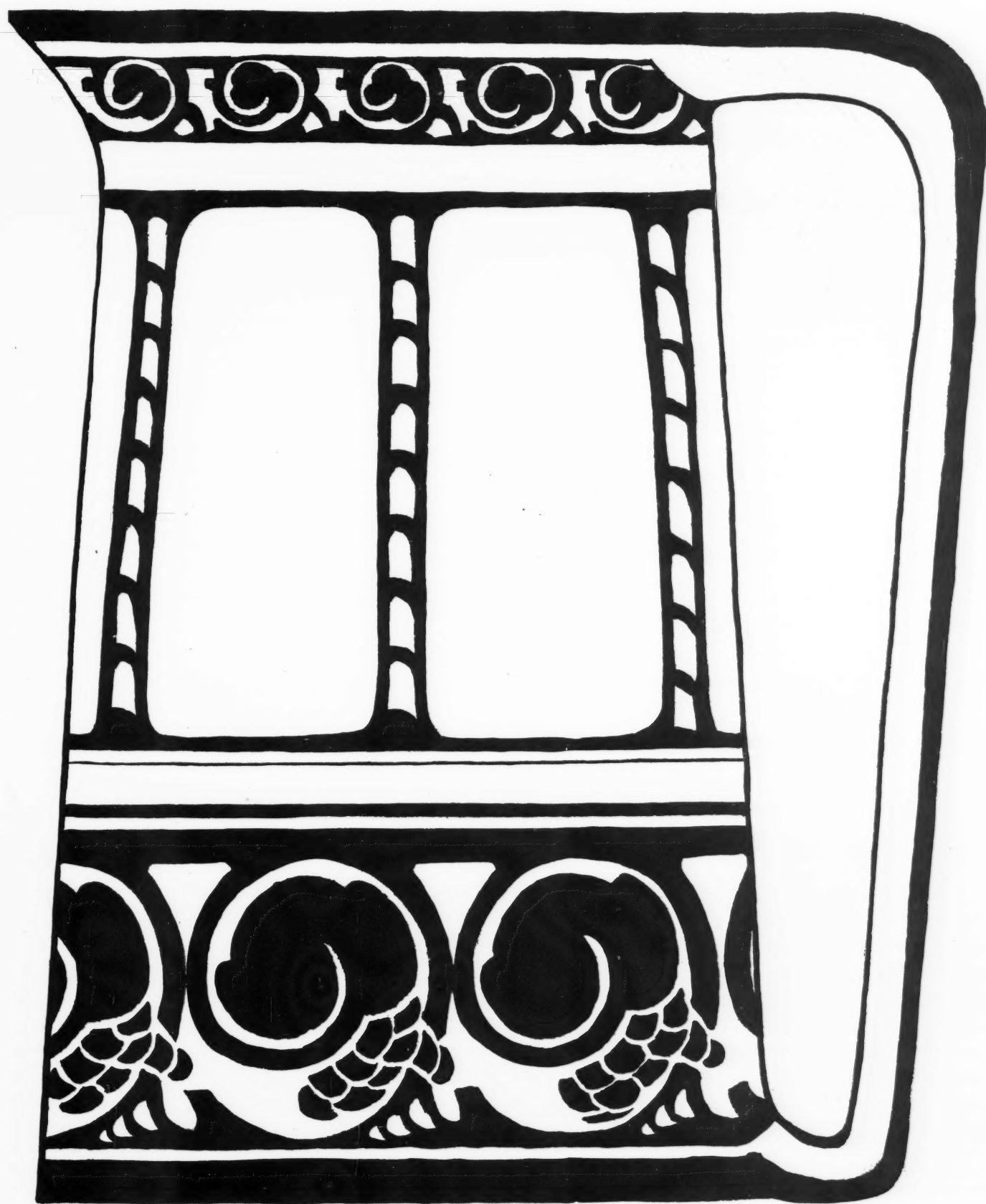
**F**OR the leaves, stems, etc., use Brown Green, and for the grapes and the lines that panel the body of the pitcher use Violet to which one-eighth Banding Blue has been added.

For the second fire tone the entire piece with Brown Green to which a little Albert Yellow has been added and dust with Pearl Grey.

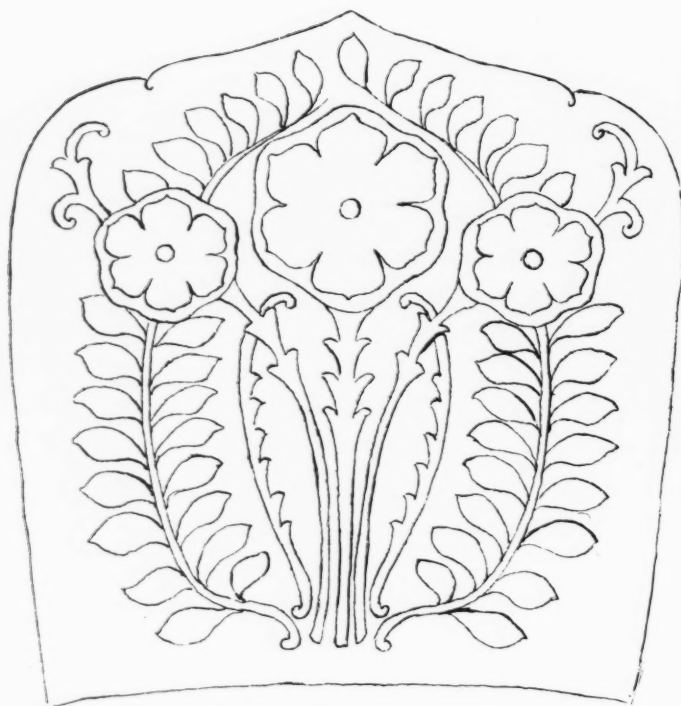
For the third fire use the same colors in retouching that were used in the first painting.

A fourth firing with a tone for Brown Green dusted with Pearl Grey gives a much richer effect.





LARGE PITCHER—RAY E. MOTZ  
MISS MASON'S PITTSBURG CLASS



BLUE BOWL (Supplement)

*Maud M. Mason*

THE design illustrated was planned for a rather heavy baking dish bought in the basement of a department store, but there are many charming Belleek and French bowls which may be used equally well for this arrangement. Much interesting ware can be found in out-of-the-way shops sometimes of a heavy variety that lends itself very well indeed to a certain simple bold kind of design and treatment.

If used in a higher or more tapering bowl, the space on the lower part may be paneled or toned with vertical lines or left plain as desired. The panels may also be straightened and the space between kept uniform. After transferring the unit for which an outline is reproduced, and of which a tracing may be made, the entire design is washed in with Blue Enamel for which any shade of blue desired may be used.

A good medium blue is made of four parts Banding Blue, one part Blue Green, one part Azure Glaze; mix rather stiff with Painting Medium, thin with Enamel Medium and float with turpentine using a No. 7 pointed shader. When dry the heavy black lines are painted, leaving the black accents on leaves for the second firing. The narrow border is intended for the inside of the bowl placing it one-fourth of an inch below the rim and is treated in the same manner as the outside of the bowl.

The tones may be flattened or strengthened by washing over in the second firing with the same colors used in the enamels, with the exception of the glaze which is in each case omitted. If a very brilliant blue enamel is desired use less Blue Green; or if a darker color is wished add a little Royal Blue to enamel or use Royal Blue and Azure Glaze alone.

An infinite variety of blues are available by different combinations with Azure Glaze. Another effective scheme for this design would be Yellow Enamel for flowers and stems—two parts Egg Yellow, one part Neutral Yellow and one part Best White Enamel. Background and leaves Green Enamel—four parts Apple Green, one part Green Glaze and a very small touch of Violet to grey it; a little Brown Green will deepen the color. Retouch with same colors omitting enamels and glazes.

The sooner it is learned that a hard and tight perfection of execution should not be the sole aim of the decorator—is entirely lacking in artistic quality and is quite contrary to all the canons of art,—the better our work will become and the higher our standard will be raised. Those designs that look as though they were bits of paper cut out with scissors and glued to the porcelain have no feeling or meaning, and little to redeem them. We often hear it said of a decoration that it looks just as perfect as though it was printed! And it might better have been printed if it looks like that! Consider the infinite amount of labor that would have been saved by so doing.

The ideal way of executing any design is to make each stroke expressive—try to feel what you are doing and do not outline like a machine while your thoughts are busy with other things.

The best Chinese and Japanese porcelains are more refined in form and texture than anything we have to decorate and yet they outline and paint in a very loose, free and spirited way. Each unit is by no means an exact reproduction of another, yet it is in perfect harmony and unity. We need to study fine old things more, and especially the manner in which they are done. Accuracy of technique is all very well for the beginner, but this must develop into something finer. By a free technique is not meant careless execution, but deftness of expression which is the accompaniment of both a trained mind and hand.



BOWL, BASKET OF FRUIT MOTIF (Supplement)

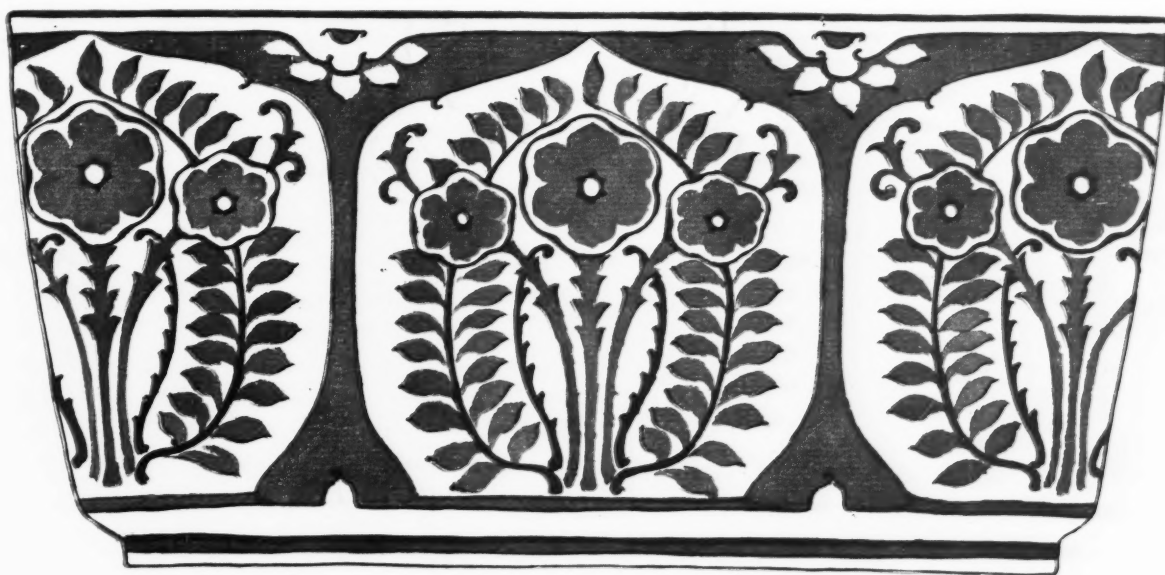
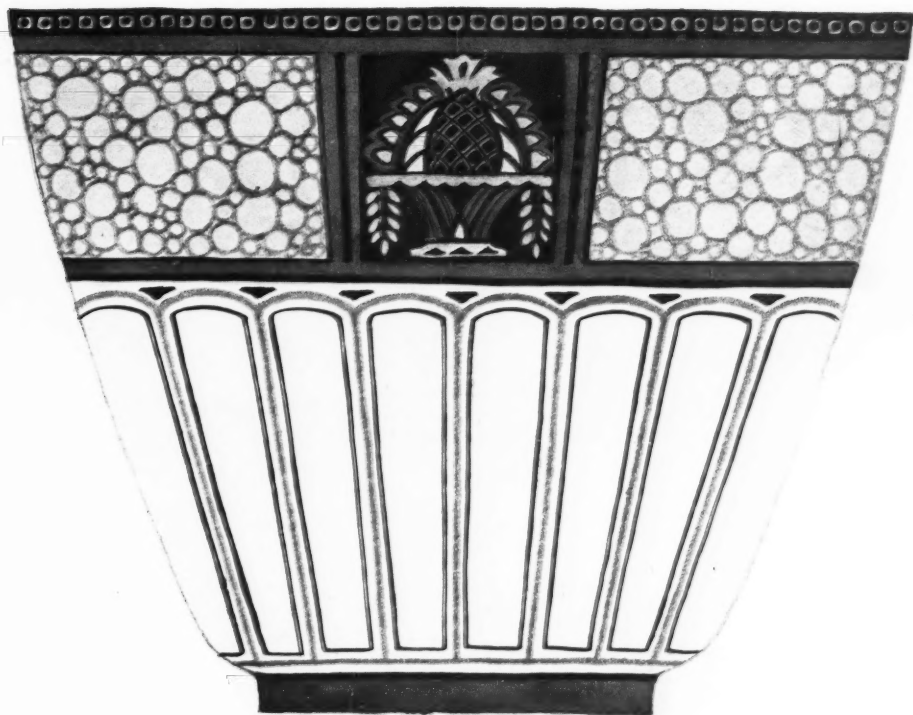
*Maud M. Mason*

THE design reproduced suggests one of the many ways that this bowl, which lends itself so well to a variety of treatments, may be decorated.

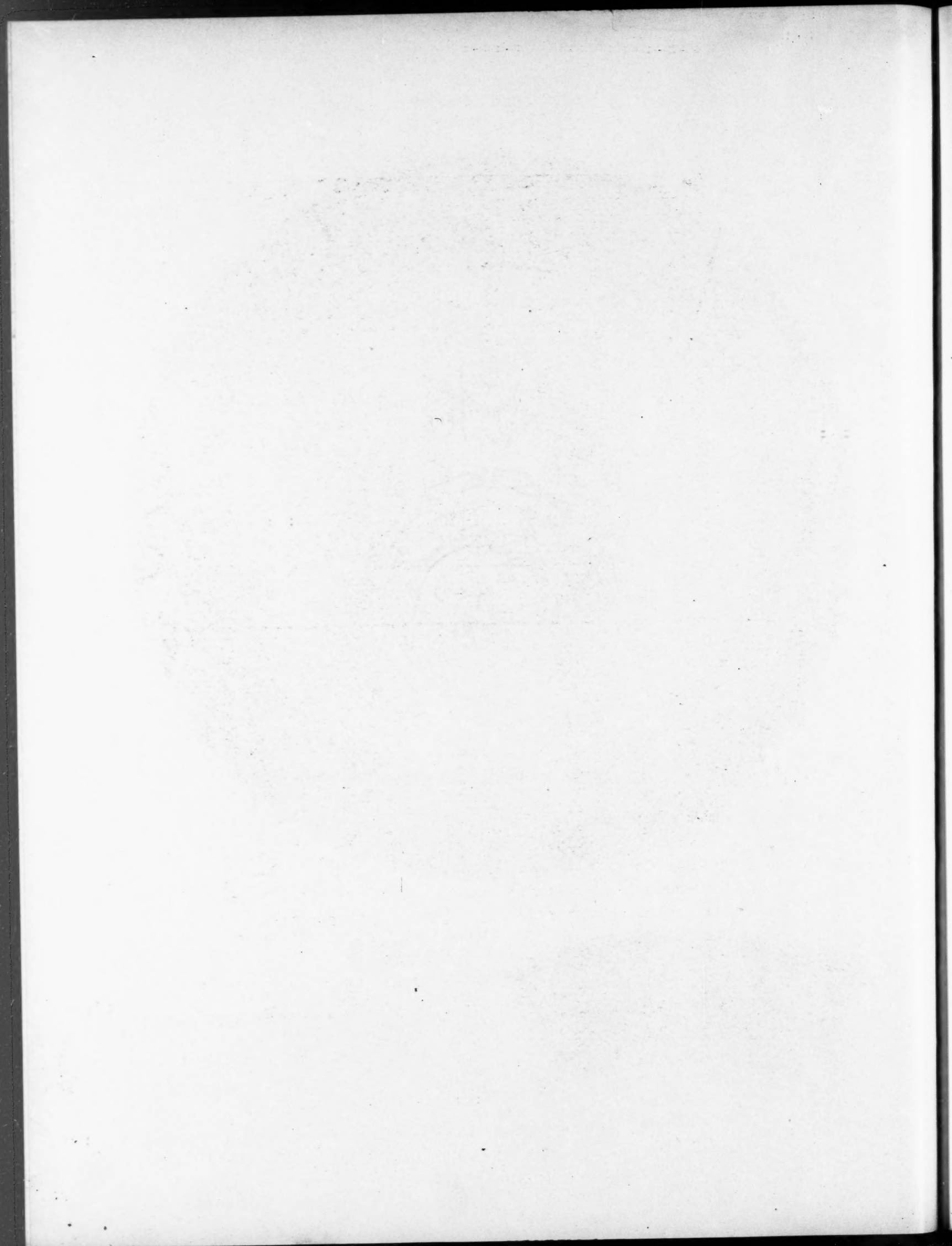
The motif in this case may be repeated five times, at regular intervals, of course, around the border, leaving intervening panels. In applying it space the bands carefully and divide the bowl into ten equal divisions, drawing these vertical construction lines in ink. The unit is reproduced in outline, of which make a careful tracing with ink and pen on very

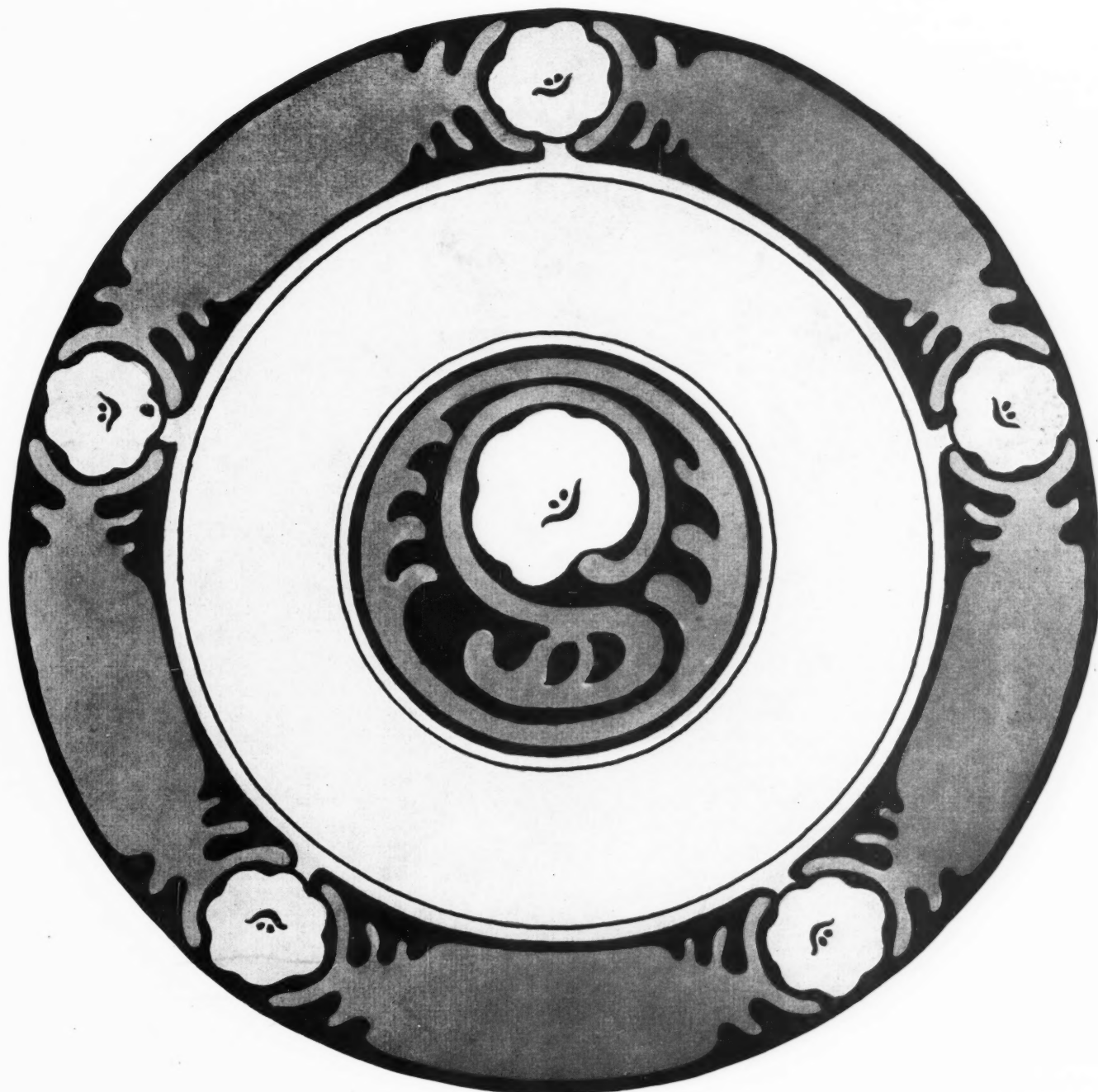


FULL SIZE CENTER, PLATE—ALBERT J. ROTT

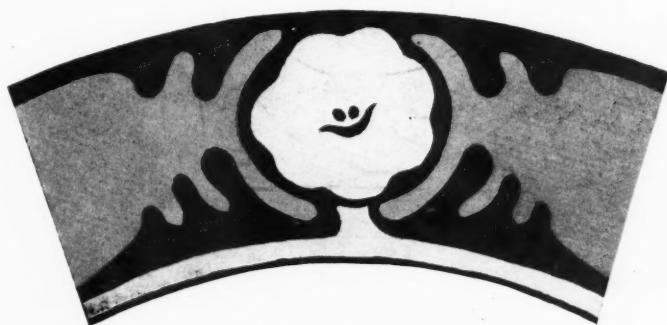








PLATE—ALBERT J. ROTT



Full Size Section

**F**OR the darkest value use Empire Green to which a touch of Violet and a little Pearl Grey have been added. Dust with Empire Green.

In the second fire paint the half tone with French Grey to which a little Chinese Green has been added and paint the flowers in a pale wash of Carnation. Tone the entire plate with Pearl Grey to which a little Apple Green has been added and dust with Pearl Grey. Clean out the flowers as the grey will absorb the red.

MISS MASON'S PITTSBURG CLASS



FULL SIZE SECTION BORDER OF PLATE—RAY E. MOTZ

transparent tracing cloth. Place this motif on every alternate vertical line within the border and make a very clean and accurate tracing of it; when the entire border is ready outline with fine black lines and then paint in the background, surrounding the basket of fruit with Black. Next space the lines on the lower part of bowl as suggested in design. Paint in the gold lines with Mat Gold (which fires best on Belleek) and then parallel these with fine black lines. Finally the black of the top border is painted in, when the bowl is ready for its first fire.

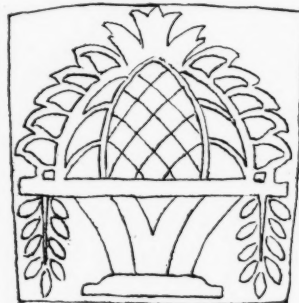
Second Fire—Tint the intervening panels with Neutral Yellow and dry while preparing the enamels.

For the blue enamel use to four parts Banding Blue one part Blue Green and one part Azure Glaze. The Azure Glaze is a very soft enamel which gives a good transparent quality to the color—mix separately and rather stiff with Painting Medium. Afterward mix them all together and thin with a little Enamel Medium and float on with turpentine using a No. 6 or 7 pointed shader. Remember these enamels must be floated and not painted on. Handle them very much as you would a water color, wash with the brush scarcely touching the porcelain but coaxing the color along. In this way you can obtain clear and transparent color and in no other way can you with enamels.

The greenish enamel is made with equal parts of Apple Green and Turquoise Blue to which one-fourth Turquoise Glaze has been added. For the yellow enamel use four parts Egg Yellow, one part Neutral Yellow and one part Best White Enamel. No enamel is added to the orange color which is Dark Yellow Brown, as it would reduce the brilliancy of this color. When this has been accomplished paint in the gold pattern in panels and go over the gold lines on the lower part of bowl if nec-

essary. On the inside of bowl a black line placed about one-fourth inch from the top edge completes the decoration.

If you are inexperienced in handling the enamels they will probably need some retouching; if so use the same colors as used in laying them with the exception of the glazes or enamel which must be omitted. Run over the enamels in this case with a thin flat wash of the colors needed to even them or make them more brilliant.



The enamels will appear more brilliant than they can be reproduced—the idea being to have the motif sparkle brilliantly in its background.

These explicit directions are written for those who have had little experience in doing work of this kind hoping to interest them in trying this simple little design.

#### STUDIO NOTE

Mrs. M. K. Schomacher, a graduate of the School of Fine Arts, of St. Louis, has been engaged by the Railsback-Clearmore Company of Los Angeles, as designer and instructor in conventional china painting, miniature and water color.



FULL SIZE CENTER OF PLATE—RAY E. MOTZ

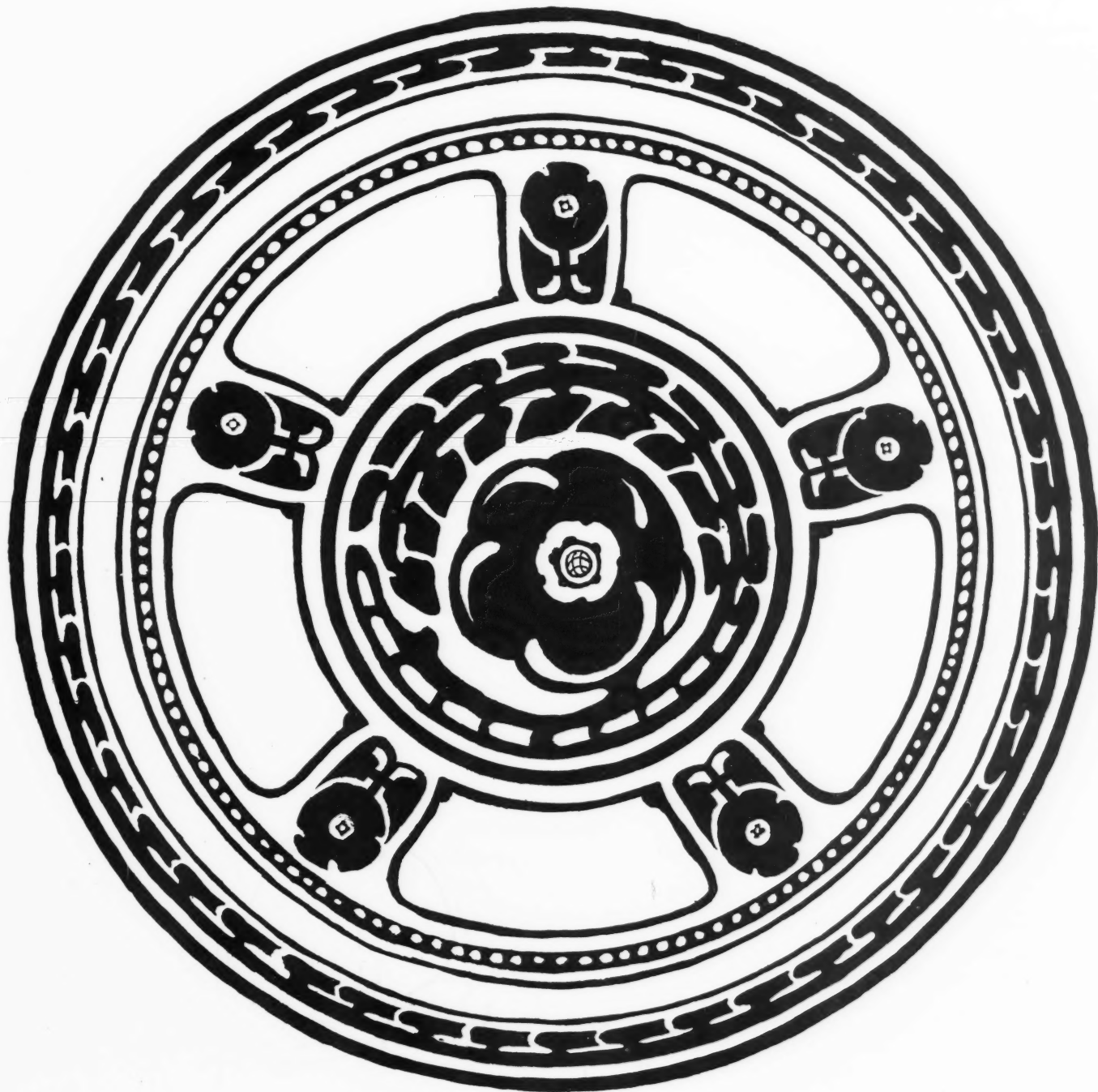


## IRON WEED—KATHRYN E. CHERRY (Page 49)

*Treatment by Jessie M. Bard*

**S**KETCH design in carefully then use Violet No. 2 and Deep Blue Green for lightest flowers and to this add Royal Purple for the darker flowers. The buds are painted with Blood Red and Violet No. 2. The calyx is painted with

Moss Green and Brown Green. The leaves are Shading Green and Moss Green used delicately for light leaves and a little Brown Green added to this for the darker leaves. The stems are a reddish brown. For this use Blood Red, Yellow Brown and Brown Green. Second fire—Strengthen flowers with same colors used in first fire, then wash in background with Copenhagen Blue very thin, Apple Green and a little Violet.

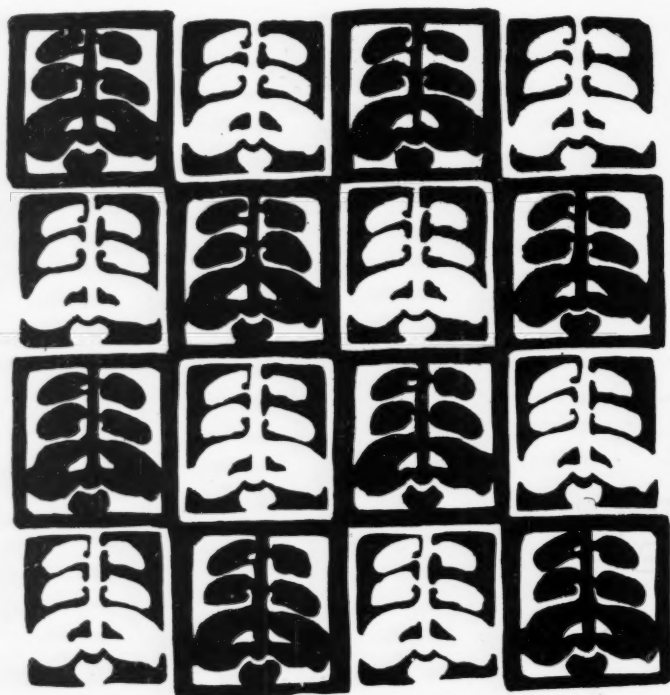


PLATE—RAY E. MOTZ

**T**HIS design used on a large chop plate or plaque would make a fine effect done in the manner of the old Persian pottery. Tone the plate first with Neutral Yellow or with Ivory Lustre, as you wish a more or less brilliant surface.

In the second fire paint in the whole design with Copper Lustre, being careful of the edges. This Copper Lustre will have to be repeated for two or three fires to get the depth and evenness of Lustre, and to ensure firm edges.

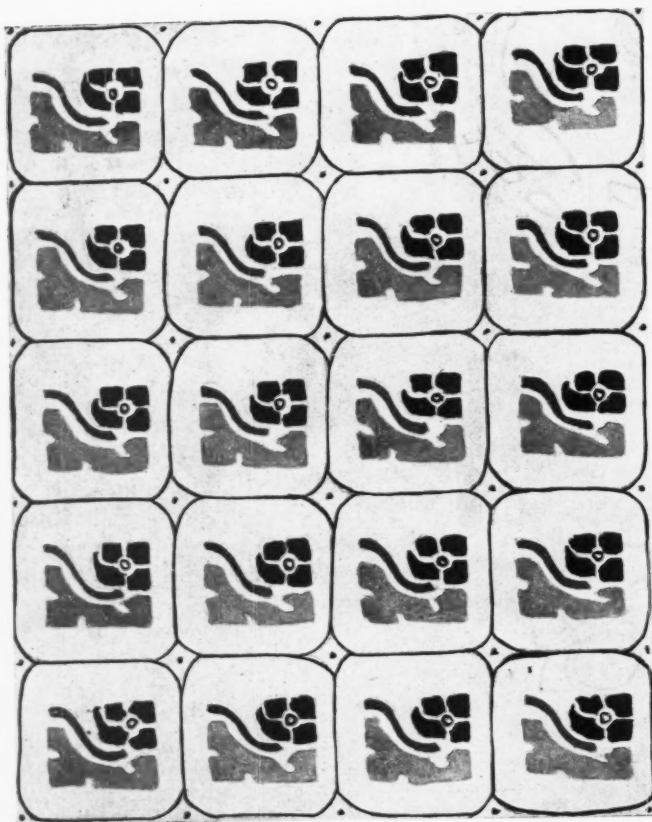
MISS MASON'S PITTSBURG CLASS



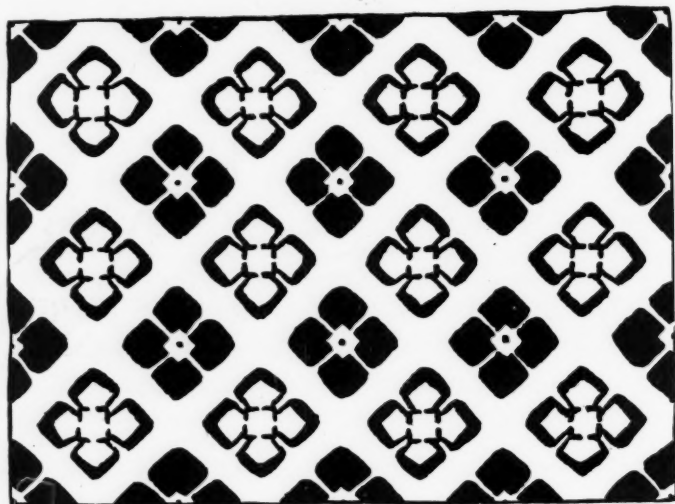
MRS. McINTYRE



ALBERT J. ROTT



ELLA FABER



MABEL FOUST BILLHARTZ

MISS MASON'S PITTSBURG CLASS





JERUSALEM ROSE—HARRIETTE B. BURT

Treatment by Jessie M. Bard

**O**UTLINE design with Grey for Flesh, then fire. Second fire—Paint flowers with Blood Red very delicately. Use Violet No. 2 with Blood Red where the darker tone is toward the center. The stamens are Lemon Yellow. The leaves are Moss Green, Brown Green and Shading Green.

Background Lemon Yellow, Violet No. 2 and Grey for Flesh.

Third fire—Use Rose over the light pink in flower, use a little Violet No. 2 with Rose to grey the shading in flowers. The leaves are washed with Apple Green and Shading Green. The stems are Shading Green and Brown Green.



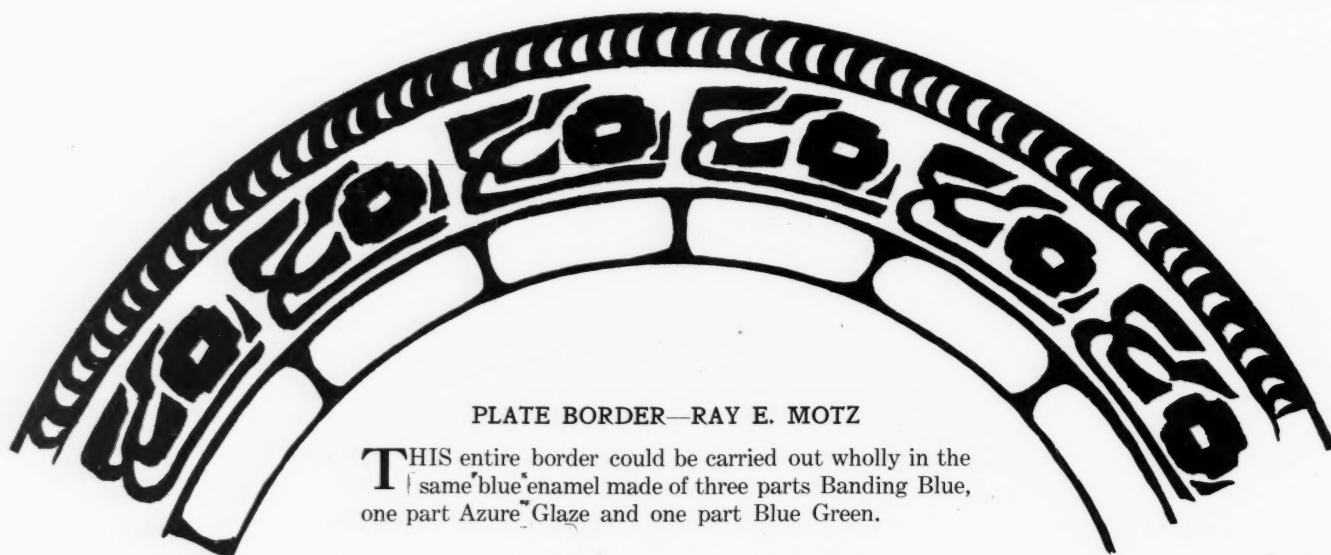
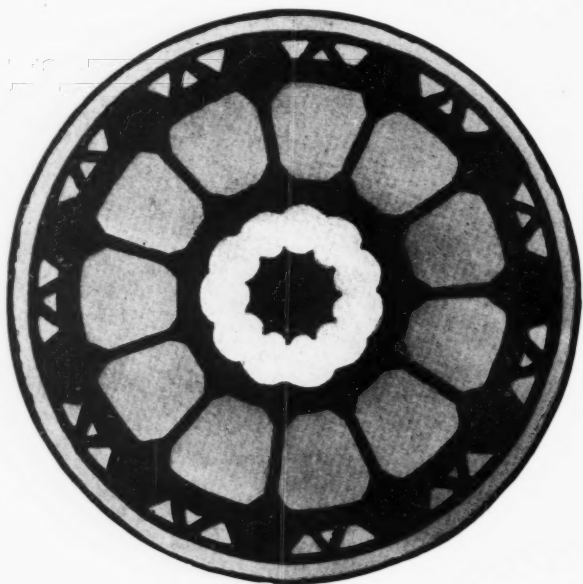
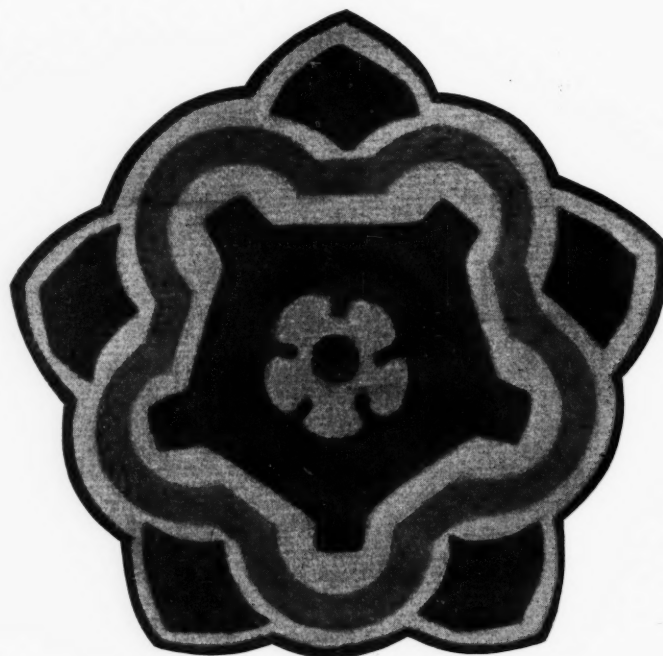


PLATE BORDER—RAY E. MOTZ

THIS entire border could be carried out wholly in the same blue enamel made of three parts Banding Blue, one part Azure Glaze and one part Blue Green.



Full Size Center of Plate (Page 68)—Albert J. Rott



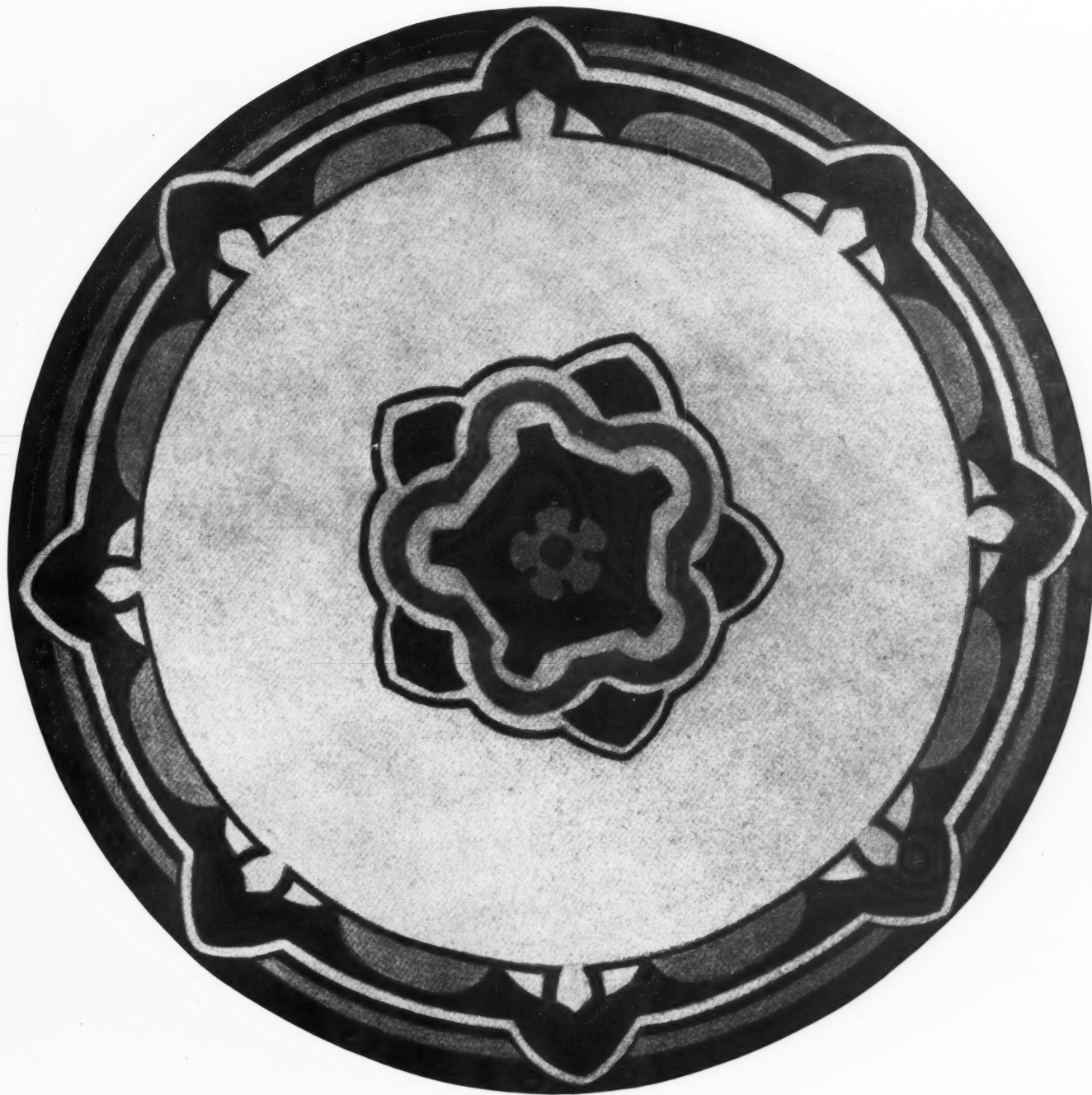
Full Size Center of Plate—Lockwood Williams



BORDER—ALBERT J. ROTT

This is a good design to use for a white and gold treatment and would also be very effective with Orange Lustre grapes with gold leaves and stems and an Ivory Lustre background.

MISS MASON'S PITTSBURG CLASS



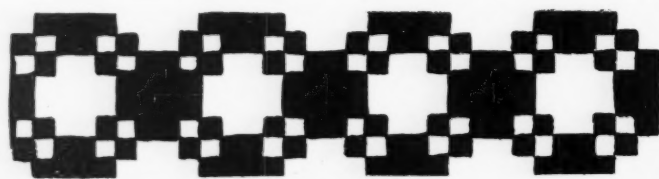
PLATE—LOCKWOOD WILLIAMS



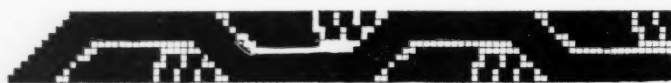
Full Size Section

THIS is another design that rather suggests a monochrome treatment, although it would be equally good in brilliant colors. For the latter Black in the darkest values, a good strong Green in the half tones with a greyish yellow such as Egg Yellow toned with Neutral Yellow in the lights. For the more delicate and monochrome treatment French Grey with a touch of Apple Green for the darks and Pearl Grey with a touch of the same green for the light, and a tone of Pearl Grey with a little Apple Green and dusted with Pearl Grey would make an admirable effect.

MISS MASON'S PITTSBURG CLASS



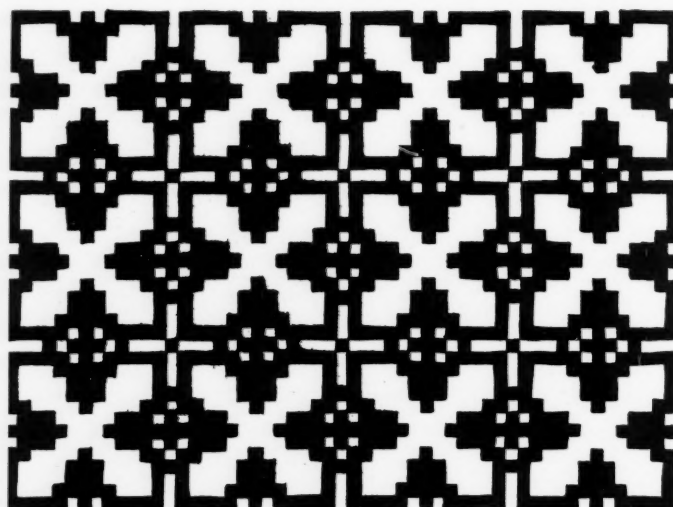
HARRIET B. GRANDY



ANNA M. McINTYRE



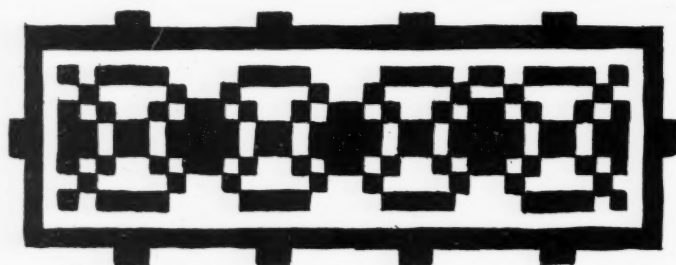
ANNA M. McINTYRE



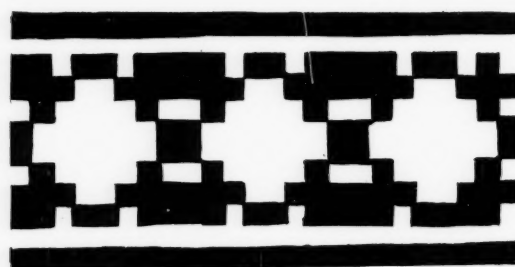
ELLA FABER



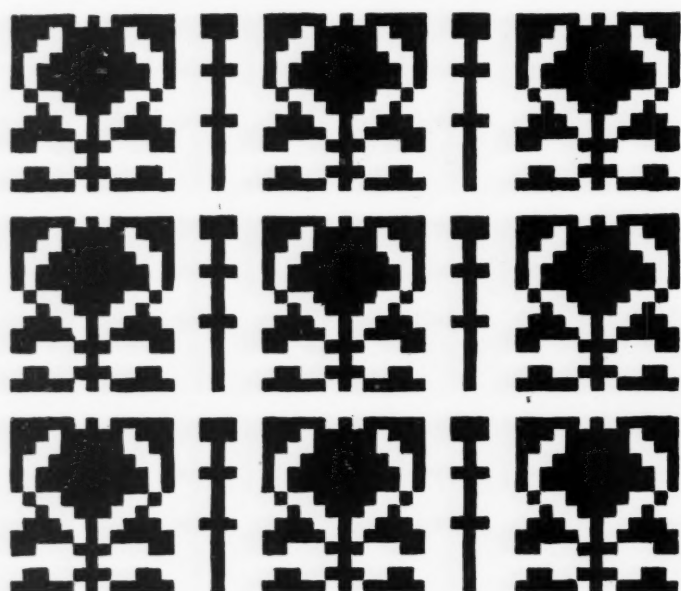
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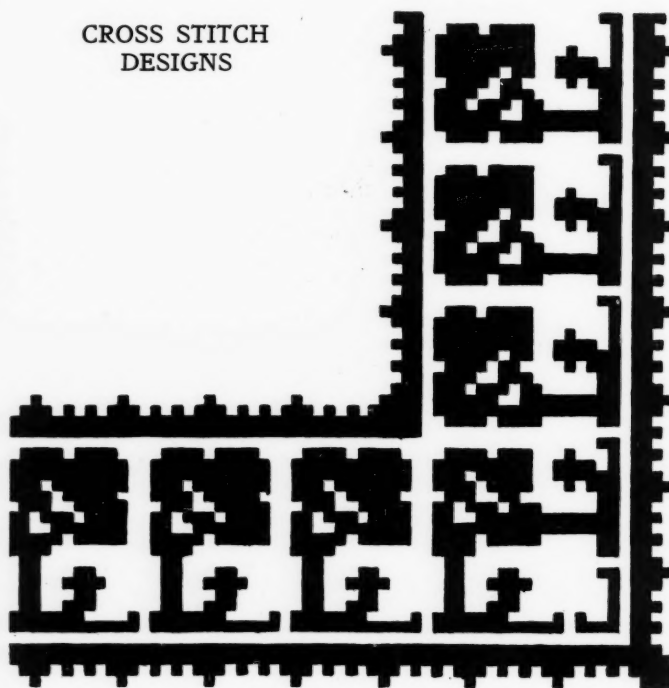
HARRIET B. GRANDY



HARRIET B. GRANDY

CROSS STITCH  
DESIGNS

ALBERT J. ROTT



ALBERT J. ROTT

MISS MASON'S PITTSBURG CLASS



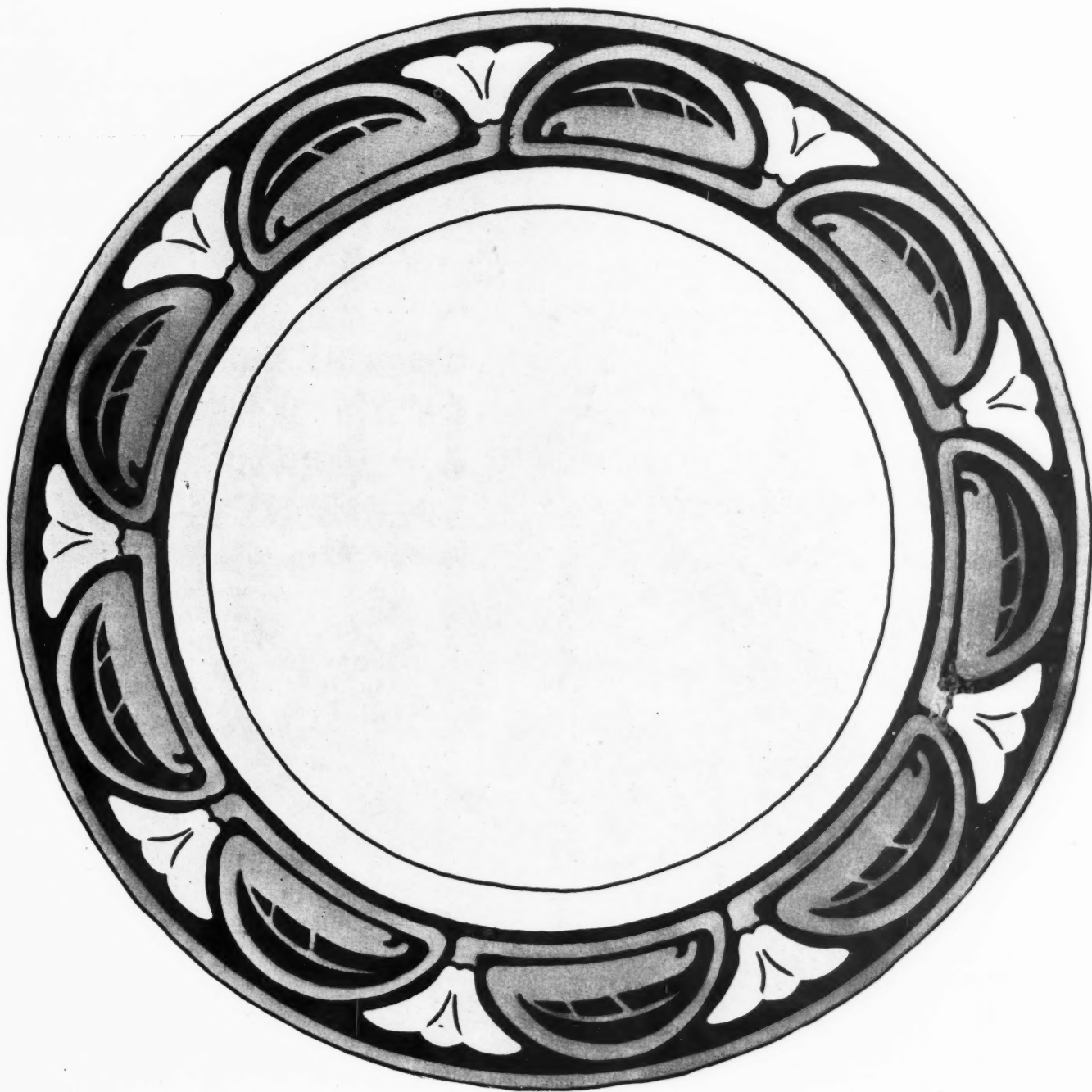
## DOGWOOD

*Lucy M. Shover*

**F**IRST Fire—Draw design in carefully. Outline the white blossoms with Violet. The stems are Blood Red and Violet. The leaves are Brown Green and Moss Green. Flowers are shaded with Violet and a little Brown

Green. Use this very delicately. The seeds are Yellow Brown and Blood Red. The dark spots on flowers are Blood Red.

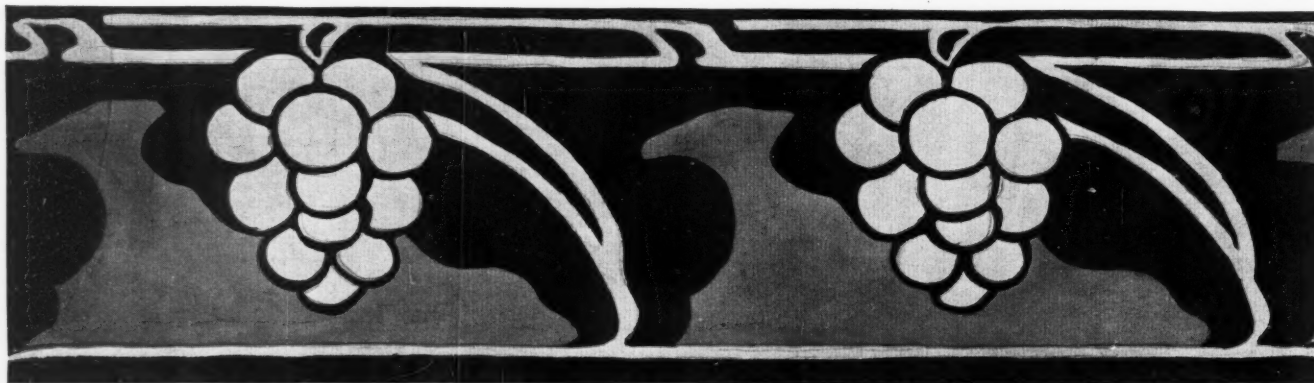
Second Fire—Wash in background with Yellow Violet and Brown Green, strengthen blossoms with same coloring as first fire.



PLATE—ALBERT J. ROTT

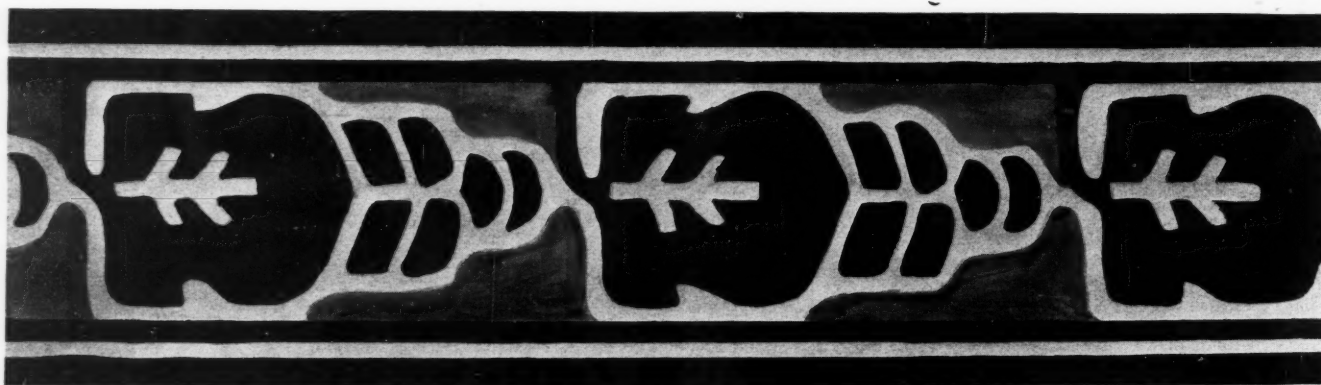
For the darks use Banding Blue, two parts; Blue Green, one part. In the second fire, ground-lay the entire border with Azure Glaze, and then clean out the flowers, leaving them white. The dark blue may be retouched with Banding Blue and Blue Green if necessary in another fire.

MISS MASON'S PITTSBURG CLASS



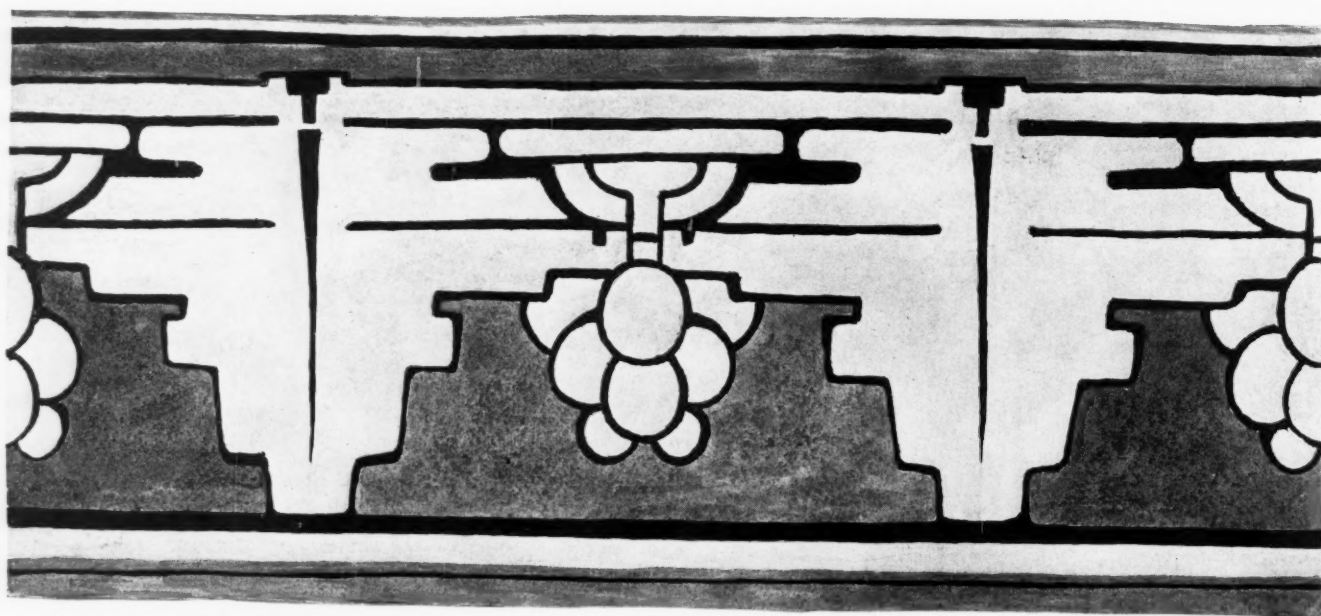
BORDER—DAISY B. HORTON

(Treatment page 66)



BORDER—ANNA McINTYRE

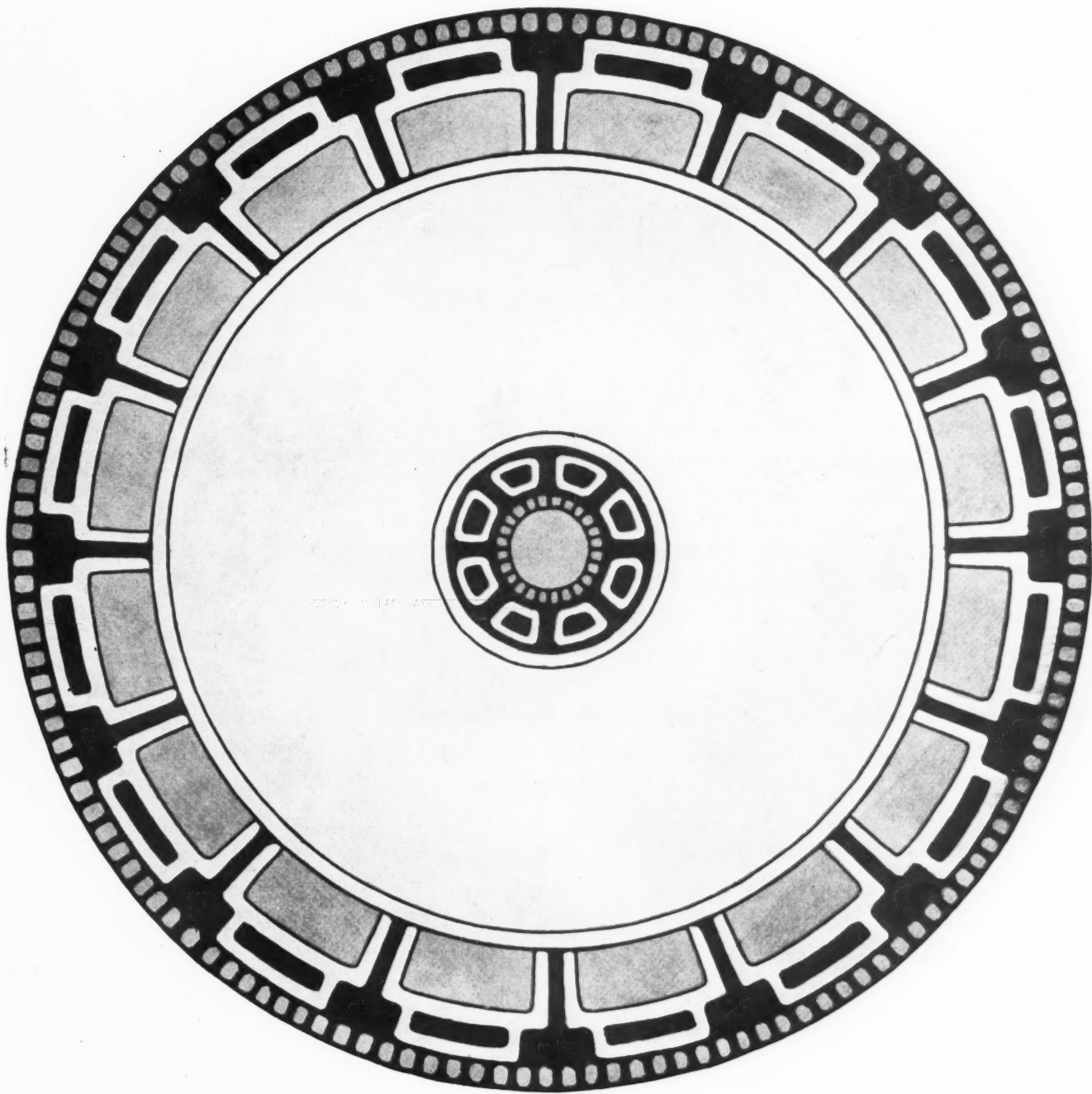
(Treatment page 69)



BORDER—ELIZABETH SCROGGS

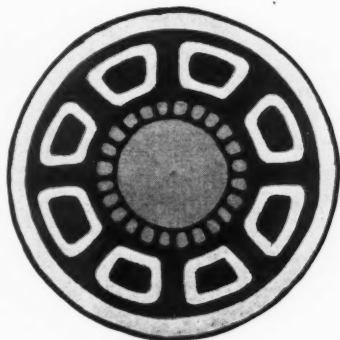
(Treatment page 69)

MISS MASON'S PITTSBURG CLASS

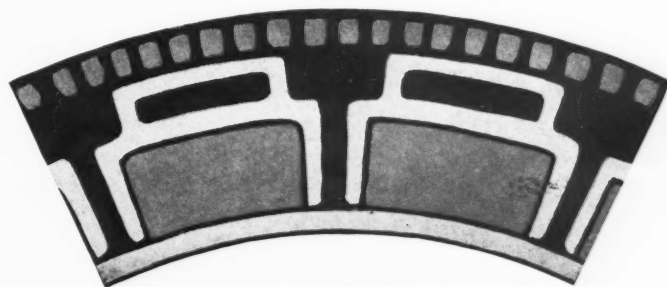


PLATE—ALBERT J. ROTT

This design is beautiful carried out in gold and Trenton Ivory. Use the Trenton Ivory ground-laid for the half tones, i. e., in the panels, and gold in the darks and in the lines.



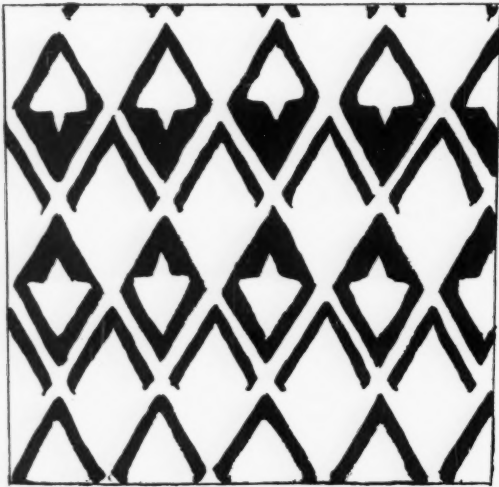
Full Size Center



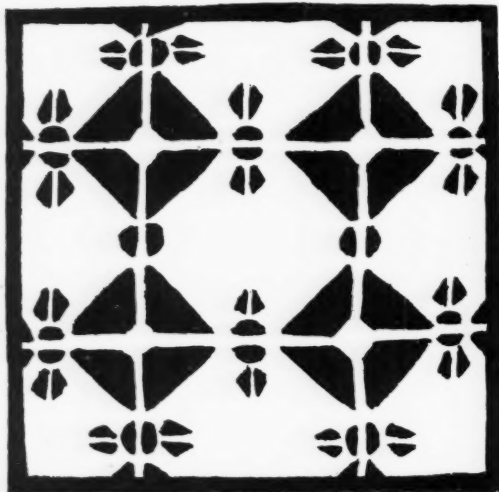
Full Size Section

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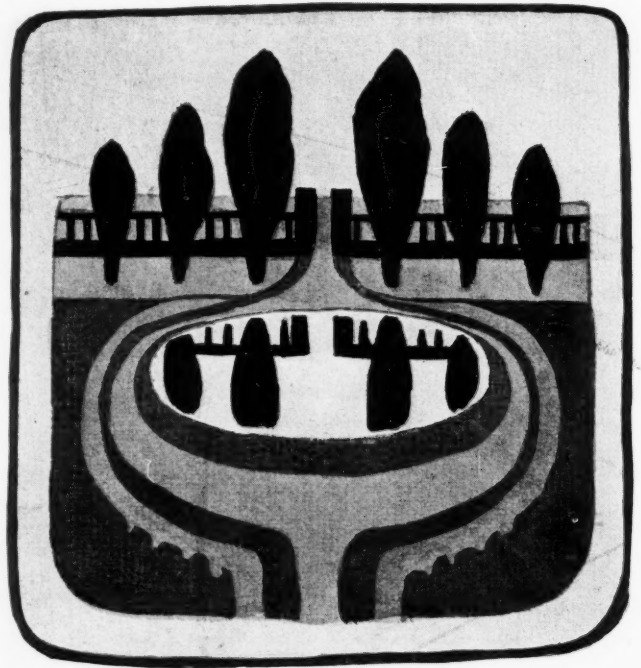
MINNIE A. BROOKS



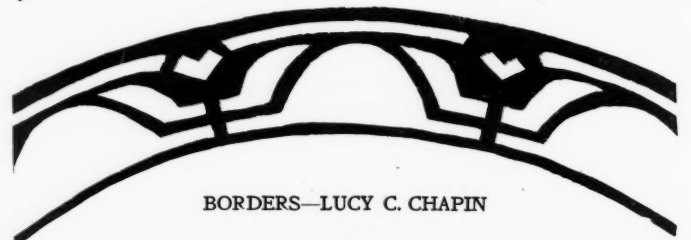
HARRIET B. GRANDY



MABEL FOUST-BILLHARTZ



DAISY B. HORTON

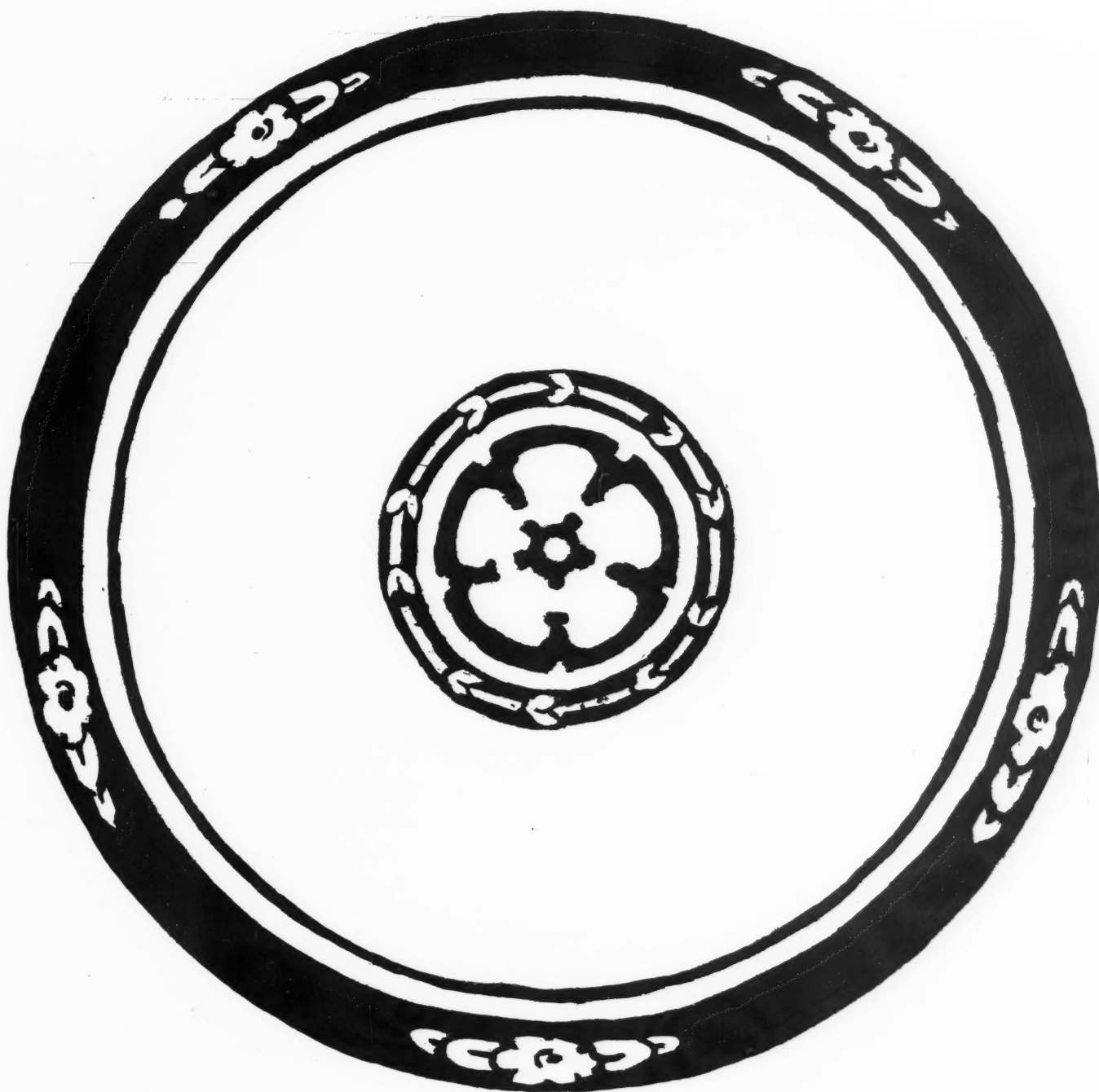


BORDERS—LUCY C. CHAPIN



FULL SIZE CENTER OF PLATE (Page 65)—LULU S. PRICE

MISS MASON'S PITTSBURG CLASS



PLATE—LULU S. PRICE



Full Size Section

THIS design is specially suitable for a monochrome treatment—for instance use Empire Green and one-quarter Apple Green for the darks and in a second fire tone with Green Glaze dusted on. If a little more color is liked the flower form might have the Green Glaze carefully cleaned away and the thin wash of Pompadour used in these spaces.

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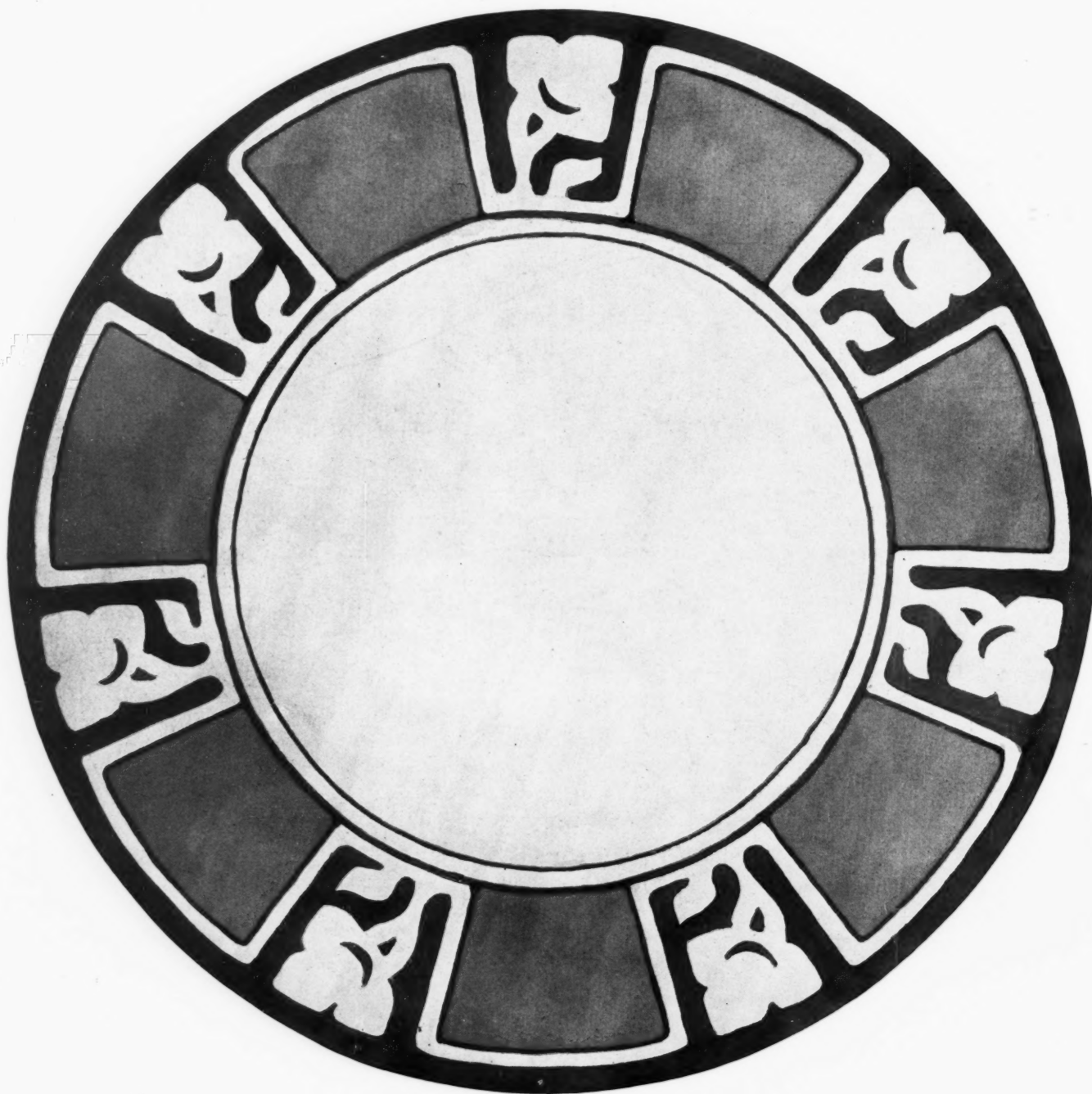
## BORDER—DAISY B. HORTON (Page 62)

**P**AIN'T all the darks, i. e., leaves, outline of grapes, etc., with Brown Green. For the grapes, use Violet and one-quarter Banding Blue. Second Fire—Tint the entire piece with Albert Yellow to which one-quarter of Brown Green has been added and dust with Pearl Grey. The grapes and leaves may be retouched in an extra fire if need be with the same colors used in the first painting.

## DESIGN—ELIZABETH SCROGGS (Page 48)

**T**HIS would make a charming decoration for the centre of a plate using a very simple border or merely lines at the edge of the plate. The color must also be kept simple, monochrome perhaps being best.

Two blues or two greens, or a brown for the darks with Neutral Yellow to which a little Dark Yellow Brown has been added for the light.



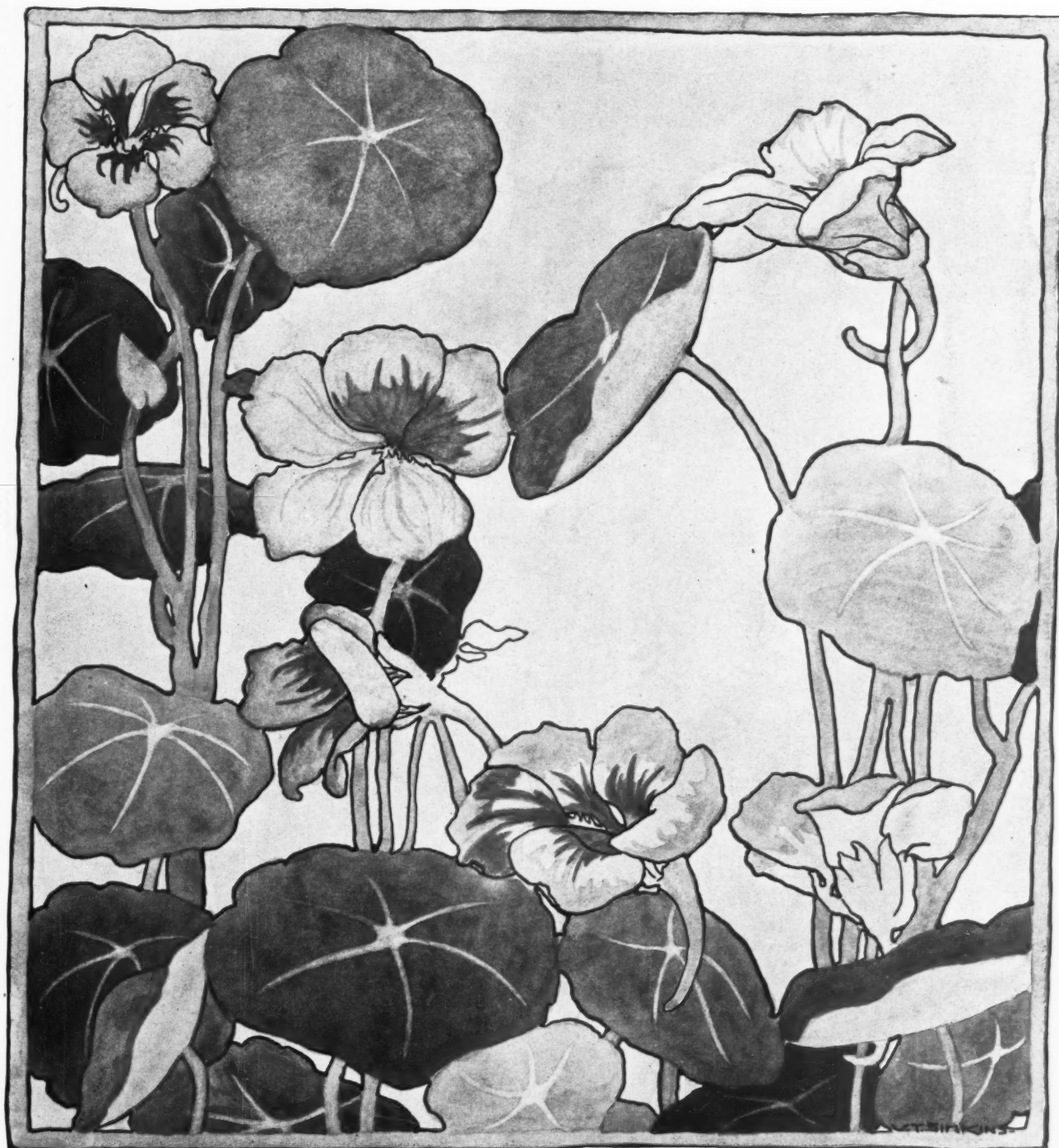
PLATE—ALBERT J. ROTT

**T**HIS plate, to be carried out in two blues, should have for the darker blue, Banding Blue with one-quarter Copenhagen Grey added and dusted when dry with Azure Glaze.

The panels can be groundlaid with Azure Glaze. If necessary the darker blue may be retouched in a second firing with Banding Blue and Copenhagen Grey.

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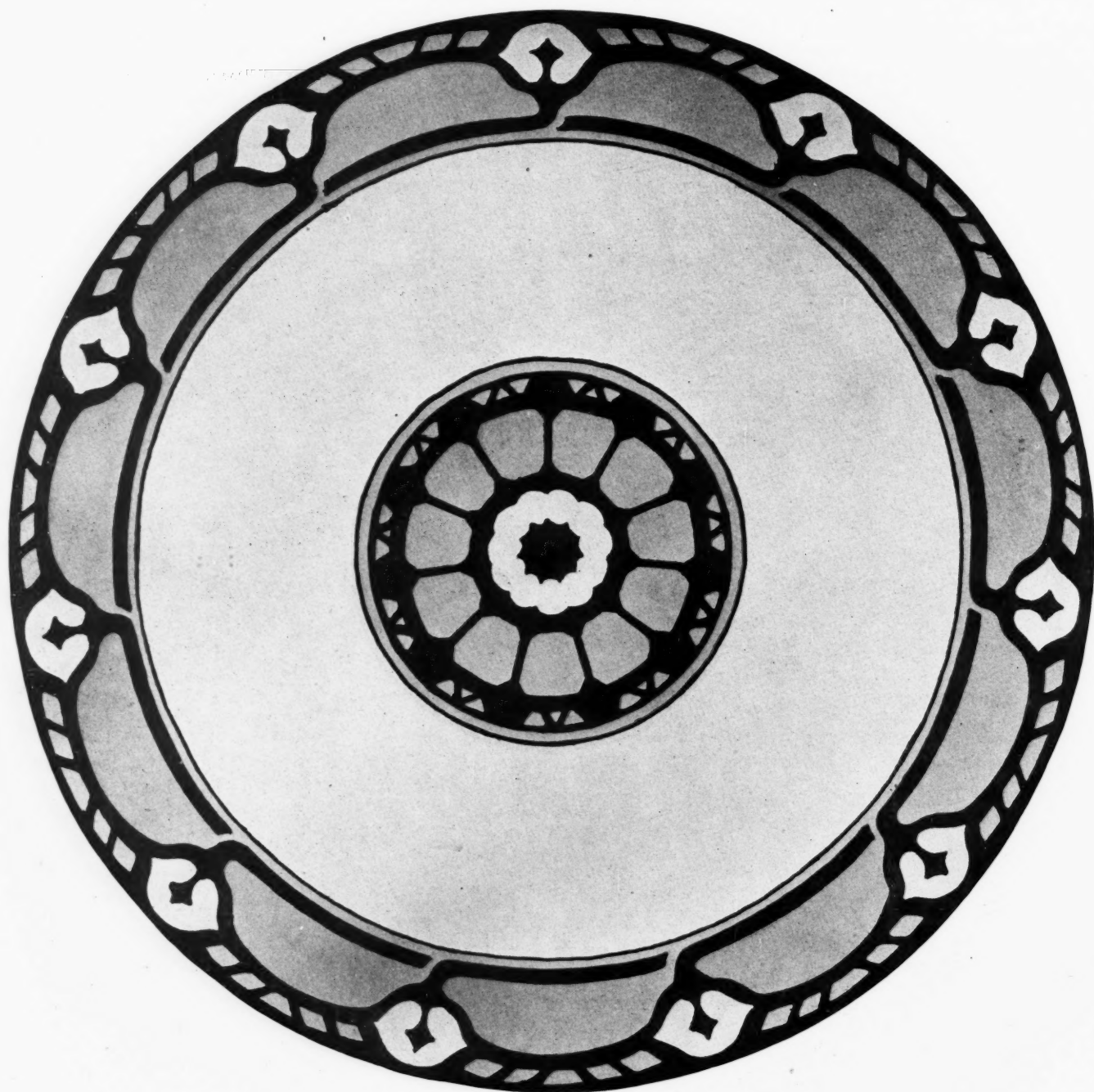
NASTURTIIUMS—V. T. SIMKINS

Treatment by Jessie M. Bard

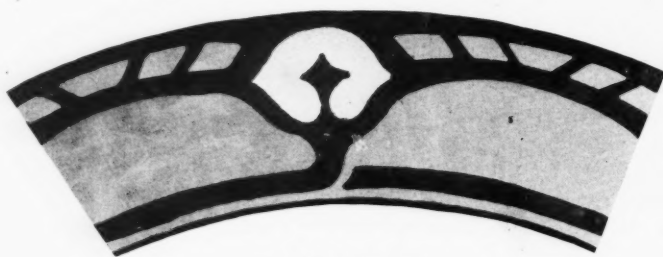
**O**UTLINE design with Grey for Flesh then fire. Second fire—Use Lemon Yellow and Yellow Brown for the lights in flowers. Yellow Brown and a little Brown Green for shadow side; the dark coloring toward center of flowers is Blood Red. Leaves use Apple Green and Yellow for the very lightest places and Moss Green and Brown Green for the darker leaves; in the very darkest tones use Brown Green

and Shading Green. Stems are a very tender yellowish green; use Yellow with a little Yellow Green. Paint in background with Yellow Brown, Brown Green shaded with Shading Green and Grey for Flesh.

Third fire—Use same coloring as used in second firing only put colors in flat washes and wash the leaves with Apple Green.



PLATE—ALBERT J. ROTT

Full Size Section  
(Full Size Center on Page 58)

**P**AIN'T in the darks with Brown Green to which a touch of Yellow Green has been added. This should be used for the lines also.

In the second fire tone the whole border and the centre medallion with Warm Grey and dust with the same. Clean out the flower forms. Retouch the green with Brown Green and Yellow Green equal parts. Tone the centre of the plate and flowers with Neutral Yellow dusted with Pearl Grey.

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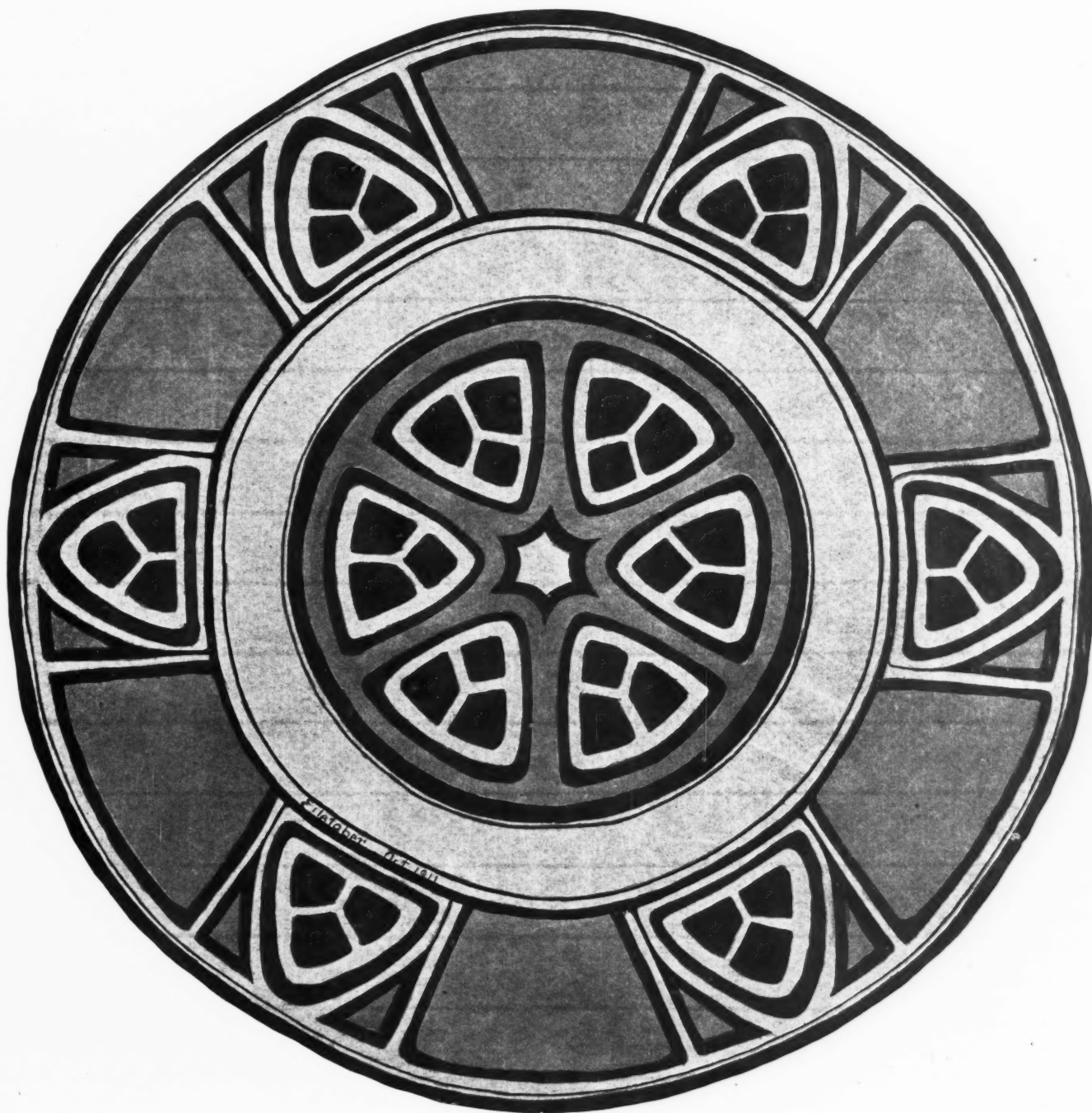


## BORDER—ELIZABETH SCROGGS (Page 62)

**P**AIN'T the leaves in with Chinese Green and one-quarter Empire Green, using the color quite thin. The grapes are Egg Yellow and Neutral Yellow equal parts. The darkest spaces are in Empire Green and Dark Green. Dust it all with Pearl Grey. Second Fire—Paint the background with Empire Green and Chinese Green equal parts, and dust with Pearl Grey. Third Fire—Tint the entire piece with Chinese Green and one-quarter Pearl Grey, and dust with Pearl Grey.

## BORDER—ANNA McINTYRE (Page 62)

**P**AIN'T the leaves in with Shading Green and the grapes with Banding Blue to which a touch of Black has been added. Paint the half tone with Turquoise Blue. Dust all with Persian Blue. Second Fire—Tone the entire piece with a tint made of three parts French Grey, one part Dark Yellow Brown, to which a very little Black has been added, and dust with French Grey. Retouch the colors in the last fire with the same as those used in the first painting.



(Full size center on page 50)

## PLATE—ELLA FABER

Ground-lay the half tone panels with Grey Green. Paint in the darks with Empire Green and a very little Dark Green. Second Fire—Dust the entire plate with Green Glaze, and in a third fire retouch the dark green if necessary with wash of Empire.

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DOGWOOD—LUCY M. SHOVER

(Treatment page 61)